

Boston's Proud Picture.



Utah's Typical Stamp.



Alabama Has Its Flower.



New York's Harbor.



Keystone for Pennsylvania.



For Florida, Winnie Davis.



Proud Type of Kentucky.



Virginia's Favorite.

A POSTAGE STAMP FOR EVERY STATE.

Senator Pugh's Plan for Pictorial Emblems Representative and Typical.

New York's Stamp Would Have an Ocean Liner and Massachusetts's the Tea Party Incident.

KENTUCKY A HIGH-BRED HORSE.

Virginia Would Choose the Cherry Tree Tradition, Utah a Pioneer and Other States Something Equally Characteristic.

It is now proposed that each State shall have its separate postage stamp, so that upon receipt of a letter you can tell as far as you can see it, where it comes from.

A bill has been introduced by Senator Pugh asking that each State shall have the privilege of issuing its own stamp. The Governor of the State, or the postmaster, or the vote of the people shall determine the nature of the stamp. The design shall then be sent to the Postmaster-General, who, upon approval, shall pass it along to the President or designated officials, who shall return it to the State with written consent.

The stamps will then be issued by the post office of the State that has just selected its private postage stamp, and the burden of expense shall fall upon the taxpayers of the State and not upon the whole United States. The red tape is to avoid the possibility of any firm advertising through the United States postage.

Fifteen of the States have "State flowers," selected by a vote of all the school children of the respective States. In New York the rose was chosen, and in Iowa the same flower was the favorite. But for the most part the State flower is one that is individual to the State, and is little found elsewhere. The State flower upon the postage stamp is considered by many the very best design for a stamp.

If this style were adopted Alabama would have the golden rod and Colorado the columbine. Vermont would show the red clover in proud color upon the corner of its letters, and Montana would have the bitter root.

Oklahoma Territory would almost unanimously adopt the mistletoe, so scarce elsewhere, and Maine found the pine cone and tassel its most characteristic bloom. Delaware chose the peach and Idaho voted for the sweet spinnacia. While Minnesota, faithful to its Indian traditions, preferred the lovely moose antler. Wisconsin took a tree, the maple, while Nebraska, Secretary Morton's State, after trying to select a rose, also came back to the golden rod, the favorite of the Secretary.

These flowers are worth memorizing, especially if they are to be selected for the State stamp, for the design upon the stamp will at once be introduced as part of the curriculum of the public schools, and the next generation of school children will know them like the alphabet.

But there are other topics as interesting as the State flower. These are historical scenes and certain associations that are inseparable in the thoughts of the State. New York is so identified with New York Harbor and with ocean steamships that the design of a vessel sailing the waves was selected by a party of gentlemen who met in the smoking-room of a Washington hotel to discuss the possibility of the stamp design. With a boat upon the crest of a wave the story of the great steamships and the principal port of the United States would be told all over the world wherever a stamp from New York traveled.

Massachusetts has several distinctive features to draw upon. Massachusetts is too rich in historical incident to allow its past to go unrecognized, and in all its records nothing stands out so prominently as its tea party.

The people of Florida would possibly decide in favor of a picture of Winnie Davis and place it upon their stamps. The woman was "The Daughter of the Confederacy." To-day she is the "Mother of the New South."

Washington and the cherry tree belong inseparably to old Virginia. Trivial though it seems, it is the strongest picture in the history of Washington. The cherry tree is a favorite with each new generation. Executed in a dignified way, the cherry tree would carry not only dignity, but would stand as a landmark to the Father of His Country. No other State could claim it, and Virginia certainly would do so.

Pennsylvania might claim one of many designs. As the early capital of the United States it might embody the old Capitol in its stamp. Its Revolutionary battles, its landmarks, its statesmen all suggest themselves, but it is as the Keystone State that Pennsylvania stands in the minds of other States. A magnificent keystone design, with solidity and architectural beauty, might well represent Pennsylvania.

Utah's motor has a pioneer upon it. Utah, now a State, has passed through the most varied history of all the States. Its motto might be "Work," with a pioneer underneath. Its mission has been to lead ahead, to blaze the way. In its mining resources and its landscape beauty there is a broad field for the selection of a stamp design, but the good, sturdy pioneer is a favorite throughout Utah.

Kentucky's blue grass, its lovely women and its high-bred horses are all told in the head of a horse. A true-blue Kentuckian would certainly insist on the horse for his postage stamp and would ignore all the battle scenes and the ancient regime of which Kentucky is rich in history.

California would have an embarrassment of riches when it came to making her choice. Her mines, big trees, flowers or fruits would afford a striking design. Ohio would probably choose the face of one of her celebrated sons—Grant, for instance.

FAVORITE HOBOTIPPLE.

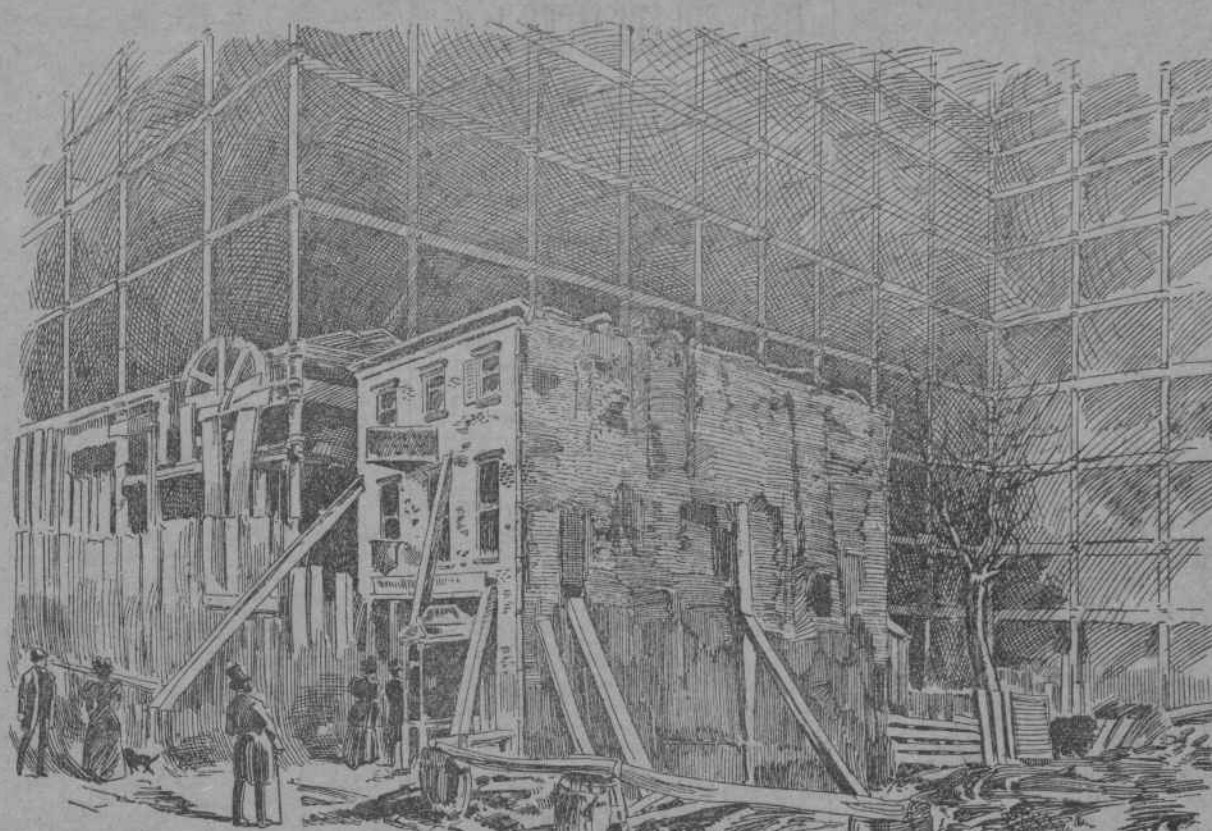
It is Called by High-Sounding Names, but in Quality is Like Unto the Kaleidoscope.

In many of the Bowers saloons "a large glass of pure Kentucky whiskey" is the specialty, but the hobo who really wants quantity and cares only for the qualities that induce almost immediate intoxication patronize the places where "Dolly Varden" or "All Sorts" is sold.

"What is that stuff?" a Journal reporter asked of the bartender of a West street resort, after a longshoreman had, with evident satisfaction, quaffed a long lemonade glass full of a straw-colored liquid.

"I call it liquid hash," was the reply; "they call it 'Sweet Dreams,' 'Sambles,' 'Dolly Varden,' 'Catch-as-Catch-Can,' 'All Sorts' and a half-dozen names. You see, I do a good business down here, with all kinds of people, and I sell all kinds of goods—good goods and some that are pretty bad."

"Behind the bar here I have got a large six-gallon demijohn, with a funnel in the top. Into that I pour the dregs of cocktails, punches, old ale—any old thing that sticks to the glasses. I lighten this up with a little cheap whiskey now and then. Some people use cayenne pepper, but I don't. I put all the squeezed lemons in and add a little water, and I get a drink that these fellows like, especially in the winter. I can afford to sell it for five cents, because it is nearly all profit. Did I ever taste it? Not on your life!"



THE BUILDING THAT BLOCKS SIEGEL & COOPER'S MAMMOTH STRUCTURE.

SIGNALLING AT SEA DURING FOGS.

The Very Difficult Problem Which Mariners Are Unable to Solve.

Ear Trumpets, Submarine Telephones, Explosives and Ingenious Electrical Warnings.

NATURE'S LAWS THE OBSTACLE.

Sound Waves Are Reflected by the Banks of Mist, and the Navigator Is Never Certain How to Shape His Course.

How to save a ship at sea from danger of collision or grounding during a fog is one of the toughest problems of maritime navigation. The Elbe disaster in the North Sea last winter, when so many lives were lost, and the more recent experience of the St. Paul are examples of the dangers that threaten passengers and crews. It has been estimated that during extremely foggy seasons the loss to shipping interests by collisions between vessels or by running upon rocks or shoals is almost as great as that caused by the storms of an ordinary winter.

The difficulty in signalling at sea is that fog and mist greatly interfere with the transmission of sound. Sound is reflected from the fog banks, and when a vessel is at a distance the sound may be reflected several times before it reaches the ears of the watchers on the ship. To them it will appear to come from the direction of its last reflection.

The disturbing uncertainty of such reflection of sound is well illustrated in caves or valleys, where the echo of the voice appears at one time to come from a certain direction and again from the very opposite side, while to another person it will have no definite direction.

This peculiarity of fogs has long been recognized by inventors, and their labor has been to overcome the difficulty by inventing some apparatus that would throw sound in the right direction in spite of the atmospheric density; but it is doubtful if they are any nearer the solution than when they began. The only scheme tested by them that has given any degree of satisfaction is that which is used on some European war vessels to communicate with each other in thick weather. This code is based upon the Morse alphabet of "long and short" sounds emitted by fog horns or guns. But this sound system only announces the presence and approximately the position of a vessel and its general course. The whistle, fog horn and bell have all been used to vary this system of signalling, and it is probably one of the best solutions of the problem how to overcome the uncertainty of sound at sea in a fog.

Following this method of signalling at sea in fogs was the invention of the strange ear trumpets that may be seen even to-day on some vessels. This invention consisted of a yoke which supported two separate ear trumpets, one for each ear, and when

these two were turned in one direction it was thought that the sounds would be collected by them with extraordinary abilities. The listener to determine with considerable accuracy the direction from which the sounds proceeded. But if the sounds proceeded from the direction of their last reflection this device would not help the mariner much more than his unaided ear. The last effort of the inventors was to make the water under the vessel the medium of sound communication instead of the air. While water is a good conductor, it was found that the underground telephone took up all other sounds on the vessel, especially the pounding of the waves, so that it was no easy matter to make trustworthy communications in this way.

At this point the electrician took up the problem, and his solution will probably be made by him eventually, although at present he is not much in advance of the physicist so far as practical results are concerned.

Several mechanical contrivances have been experimented with, one of which was the throwing of small explosives ahead of a moving vessel to warn others of its approach. One of these systems threw explosives several hundred yards ahead of the vessel. When they struck the water they would explode with a loud report and at the same time illuminate the water. The light of the burning chloride of calcium and the noise of the explosion were supposed to give sufficient warning either at night or in the day time to make vessels steer out of the course.

This contrivance was further improved by adopting an alphabet system of sounds. A vessel throwing two detonating shells ahead of her indicated that she might be made under way. A large circle of three shells east or west. But in order to head this warning until the ship was close enough to be stopped until the flying missiles should reach near enough to make sure of the position of the approaching steamer. The result might be that two vessels would float around for hours, waiting for the warning projectiles of the other to drop close enough to determine the positions exactly.

The electrician at first tried to improve upon some of the old sound systems of communication. Definite sounds were to be made under water by means of a submerged microphone having a telephone wire connected with it. But this scheme was only partially successful.

Another old electrical scheme was to trail long wires behind the steamer, and the vessel, thus forming a large circle of electric light in the water. The wire vessel trail a hundred yards behind each vessel and warn others of her presence within the limited field. In addition to this telephone communication would be set up by induction as soon as another vessel came within the electric field, and warning would be given by the small telephone instrument in the steamer, as well as by the eyesight.

Several attempts have been made to pass an electric current through the water from one vessel to another, but all of the schemes have proved failures, until electricians are of the opinion that signalling in fogs in this way will never have any practical value. The only effective electrical communication is supposed to be by induction, although as far as no sufficient apparatus for this purpose has been invented.

Several attempts to communicate by induction have been experimented with and have failed. One system was to construct a square coil of wire, some on the sides of the ship, connecting it with a powerful dynamo. A similar gauge coil on another ship, it was supposed, would act upon it, and distant variations in the currents would be communicated to each vessel.

Another system was to wind a wire coil around the hull of the ship and connect it with a powerful electric dynamo. It was supposed that the powerful currents sent through the cables would act upon the iron hull of another vessel, making it possible for two ocean steamers to communicate with each other. But in this case a wooden vessel would not be protected, nor could it give warning to another of its approach.

Electricity has so far failed, but there is every probability that the question will soon be solved along this line, although at present there is more than actual results, is the only thing offered as a possible solution.

SOUBIROUS WON'T MOVE.

Tenant of the Last of the Ramshackle Buildings Adjoining Siegel, Cooper & Co.'s Big Structure.

There is always something in connection with the great dry goods store of Siegel, Cooper & Co., building on Eleventh and Nineteenth streets and Sixth avenue, to interest the passerby on the "L" road. First it was the remarkable depth of the foundations. Then the long-buried and forgotten Minetta Creek was unearthed, the excavations for the foundation piers were flooded, and the spectacle was presented of submarine divers at work in the shopping centre of New York.

Then came the riotous scenes during the futile strike of the housemiths, when the skeleton building was garlanded by stalwart bluecoats. Then there were stories about the difficulty the new firm had of securing a release of the leases on a lot of ramshackle old structures on the Eleventh street and Sixth avenue corner.

It seemed finally that the building was to be completed around these buildings much to the destruction of its symmetry. Then, two weeks ago, wreckers began to tear down the ramshackle buildings, and everybody said the store would occupy the contemplated plot of 180,000 feet. But in this they were mistaken. The ramshackle buildings were all torn down but one. This is an aged and faded three-story brick building, mainly held together by the paint on its front until the time its neighbors were taken away. To-day it is shored up and braced with timbers and girders and ropes, and presents a most striking picture.

On the ground floor is the office of Andrew Soubiros, a real estate dealer. Up stairs there is a hair goods emporium and several light manufacturing establishments. Mr. Soubiros explained to a Sunday Journal reporter that the facts in the case were that he held a lease on the property, which is 70,000 feet, which does not expire until May 1. The new-comers had purchased the leases of all his neighbors, but refused his terms. He therefore concluded to hold the fort until the last moment. Meanwhile the property has been sold, the deed to be signed on the expiration of the Soubiros lease, and the big dry goods house will be completed on its original design.

DAKOTA ARTESIAN WELLS.

One That Is Located Near Chamberlain Sends Out a Torrent of 4,500 Gallons a Minute.

The artesian well was long looked upon as the hope of Dakota before the territory was divided. Water is more of a necessity to many Western States than capital or even labor. Artesian wells were sunk all over Dakota, some of them to a surprising depth. One of these wells in the neighborhood of Chamberlain, South Dakota, has recently beaten the record as regards the quantity of water it produces. This well sends up the astonishing amount of 4,500 gallons a minute. There are twenty-four wells in Brule County which send up to the surface an average of 2,000 gallons a minute. This water is used for supplying electric light and power and it is likewise utilized for irrigation purposes. In the immediate neighborhood of Brule County the artesian wells bring to the total flow of water up to 20,000,000 gallons per day. Since they were sunk the county has had no reason to complain of lack of water, although formerly it was quite dry.

THE DRAWING PENCIL IN CHILDISH HANDS.

Dr. James Sully Tells What He Thinks on This Subject.

Imitations of Inanimate Objects Indications of Artistic Talent.

A QUAIN COLLECTION OF DRAWINGS.

No More Eccentric Feature of Juvenile Talent Is Displayed Than in the Reproduction of the Human Form.

Dr. James Sully, professor of "mind" and logic in University College, Dublin, has just written a book called "Studies in Childhood." In which he devotes a very interesting chapter to "The Young Draughtsman." It is the Doctor's idea that the crude attempts of children to reproduce images of men and animals and inanimate objects are the first evidences of an artistic instinct. "Even in the early stages of infantile drawing," says the Doctor, "the social element of art is suggested in the impulse of the small draughtsman to make his lines indicative of something to other's eyes, as when he bids his mother look at the 'man,' 'gee-gee,' or what else he fancies that he has delineated. And this, though crude enough and apt to shock the aesthetic sense of the matured artist by its unsightliness, is closely related to art, forming, indeed, in a manner a preliminary stage of pictorial design."

There are many persons who will not agree with this view. All children draw "pictures," but very few of them develop into artists, or even into persons of artistic instincts. It is probably nearer the truth to say that these early efforts are merely one form of amusement common to all children. A parallel might be drawn in the case of children playing on musical instruments. It is a queer child who does not like to blow a horn or beat a drum—yet how many of these develop into musicians?

Dr. Sully has collected the drawings of a great number of children between the ages of two and six, and they are reproduced in his book in great number. He remarks that in the beginning the first attempts to manage the pencil are commonly aided by the mother, who, moreover, is wont to present a model drawing, and what is even more important at this early stage, to supply model movements of the arm and hand.

A child's drawing begins with a free, aimless scribbling of the pencil to and fro, which movements produce a chaos of slightly curved lines. A little boy, when two years and two months old, was one day playing in this manner with the pencil, and, happening to make a sort of curling line, shouted with excited glee: "Puff, puff!" his attention having been drawn to the resemblance of the scribbles to smoke.

With practice the child acquires by the second or third year the usual stock in trade of the juvenile draughtsman, and can draw a sort of straight line, curved line, a rough kind of circle or oval, as well as dots, and even fit lines together at angles. When this stage is reached he begins to make likenesses of various familiar objects and animals, representing his father as an uneven circle, with two dots and a dash for eyes and mouth, and a couple of slender stems for the legs. The arms and trunk are usually lacking.

This is one of the peculiar features about children's first drawings. The young draughtsman at once recognizes the importance of a head in the representation of a human figure, and also feels that the head should be cast out on the wide world without support. So he props it up on a pair of slender stems, which he dignifies by the name of legs, complacently ignoring the body.

The arms, also, are often introduced before the trunk. The most convenient place for their insertion is the side of the head, though some pictures have been drawn with arms protruding directly from the legs, a kind of deformity of which no known example exists.

The head is usually represented by a closed oval, set arbitrarily against the neck without the convenient intervention of a body or a neck. The features offer a great field for inventive display. Usually the youngest children—those of about two or three years of age—are satisfied to depict the eyes, the nose and the mouth, respectively, by two dots and two curved lines. The ears are an afterthought, and their existence is apparently not recognized by these crude artists until they have arrived at the age of four or five years. When their presence and importance are duly noted they are thrown in carelessly without especial form, and attached as often to the top of the head or the neck as to the proper point.

The use of a single dot for facial features in general has its parallel in the art of savage tribes. Even when the young draughtsman has reached the stage of distinguishing features he may be quite careless about number and completeness. A feature may be omitted entirely, the legs being the most frequent sufferer in this regard. The mouth is much less frequently omitted.

It is astonishing what a child, on first attempting to draw a human or animal form, can do in the way of dislocation, or putting things into the wrong place. One little girl, in trying to draw a cat, actually put the circle representing the eye outside of that of the head. The want of proportion is still more plainly seen in the treatment of the several features. The mouth is apt to be extremely disproportionate, the child appearing to delight in making this delightful feature as large as possible. The ear, when it is added, is likely to be enormous.

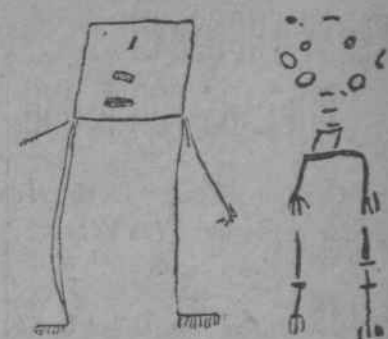
The comparative indifference of the child to the body or trunk is rather remarkable. A child will complete the drawing of the head by inserting hair or a cap, and will even add feet and hands before he troubles to bring in the trunk. When this trunk is distinctly marked off it is apt to remain small in proportion to the head. Its shape is commonly circular or oval, like the head. There are also to be found the rectangular and triangular forms, the latter form probably being drawn in order to represent the female garb.

The nose is often attached without reference to whether the face is full or profile. Evidently this organ is a source of annoyance and difficulty to the child. There is, in the drawing of very young children, no attempt to show the joining on of the head to the trunk by means of the neck. The neck, when first added, is apt to take the exaggerated form of a caricature. It may be represented by a single line, by a double line, or by a small oval or circle, as is shown in the accompanying sketch of a rather stilted gentleman smoking a pipe.

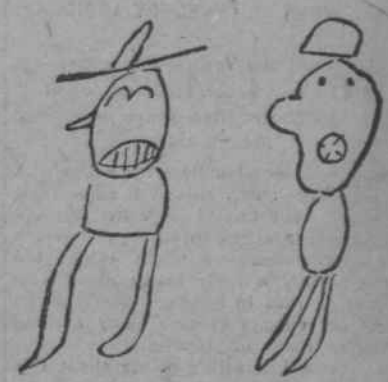
The picture in Fig. 2 was drawn by a Ugandan savage. It has been suggested that the artistic efforts of savages are very much like those of children, but there is really a great difference. A savage adult may draw or execute crudely, but he seldom commits the absurdities of logic found in the sketches of civilized children. Thus, he usually inserts a body, as a convenient resting place for the arms, head and legs.

In Fig. 2 the head looks as if it had met with some accident and was about to become disintegrated. The fact is, the oval for the head was never drawn. The savage has attempted to delineate by special markings the eyes, ears, cheeks, mouth and nose.

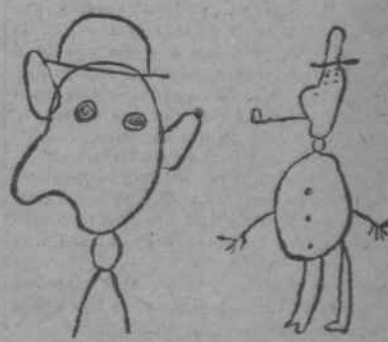
Figures 3 and 4 are studies in teeth. The person on the right appears to have swallowed a pestle. Dr. Sully's book is published by D. Appleton & Co., of New York City.



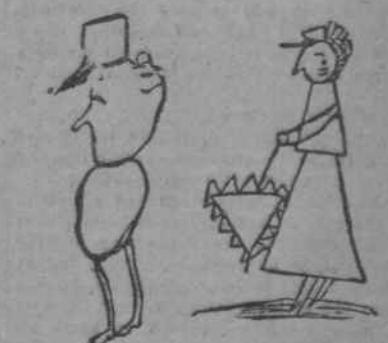
Figs. 1 and 2. A Study in Heads.



Figs. 3 and 4. Two Kinds of Teeth.



Figs. 5 and 6. Combined Front Face and Profile.



Figs. 7 and 8. A Study in Eyes.



Fig. 9. A Study in Proportion.

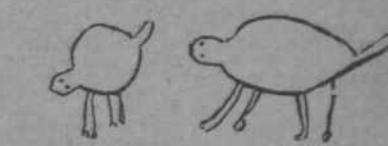
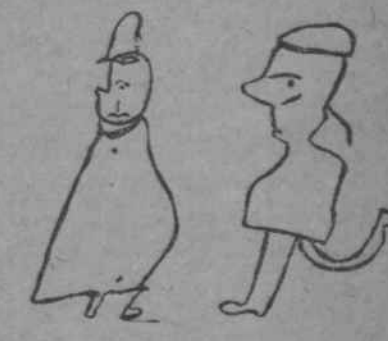
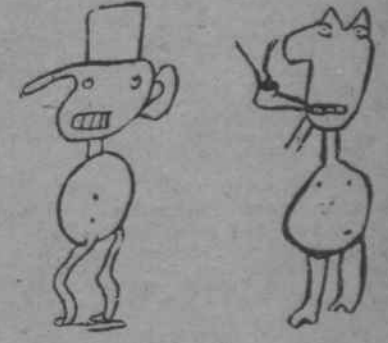


Fig. 10. Two Cats.



Figs. 11 and 12. Football Scenes.



Figs. 13 and 14. Noses and Ears.



Fig. 15. From Nature.



Fig. 16. Buttons.

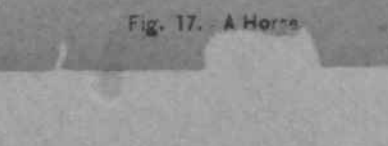
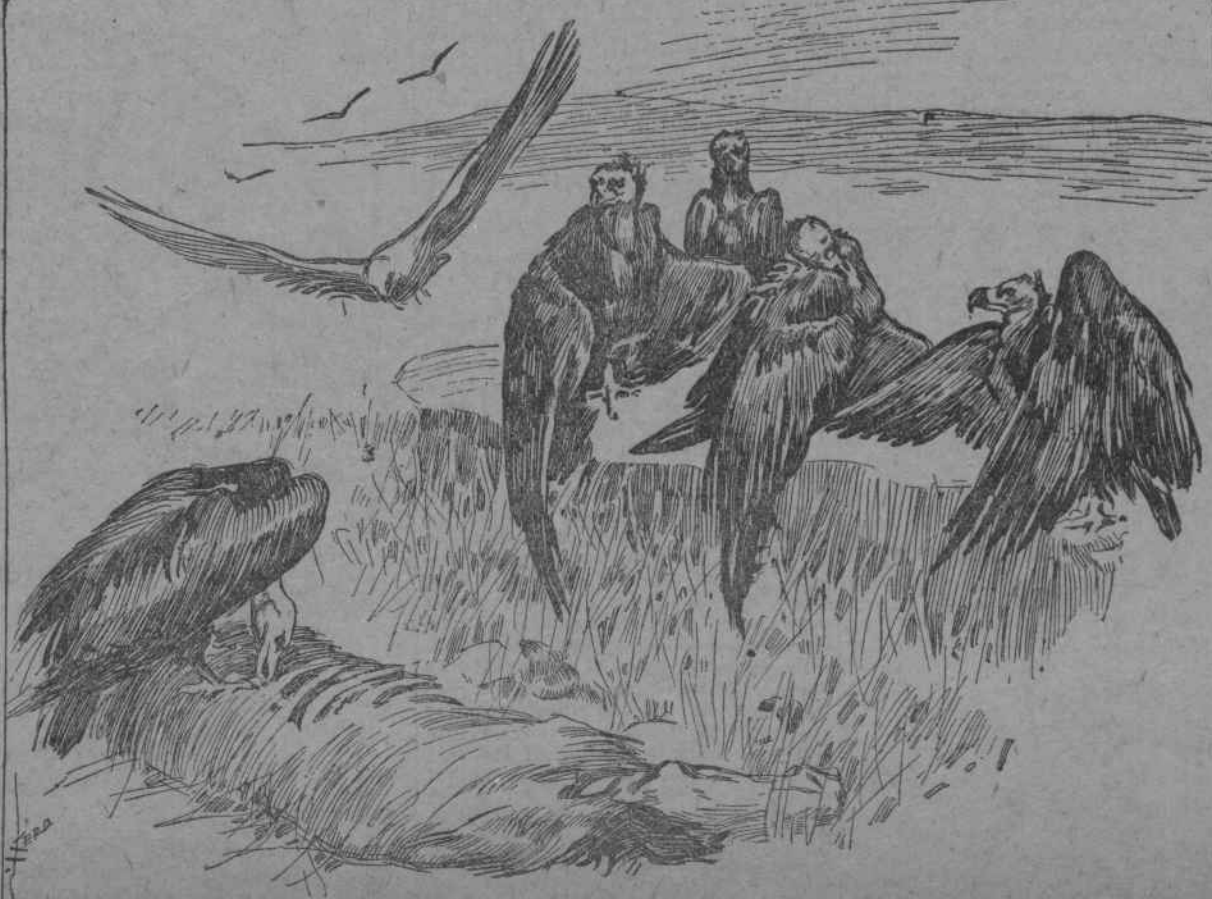


Fig. 17. A Horse.



FEAST OF THE VULTURES AFTER THE BATTLE OF KRUGERSDORF.